

# ARNOLD DALY

## AND HIS STRENUOUS OPINIONS

You should never think of interviewing Arnold Daly in the usual manner. In order to understand his method of being interviewed you must understand him—his impetuosity, his enthusiasm, his impatience—in a word, the characteristics of the Celt.

His entrance is abrupt and he tempests it with an apology for being late. As he is two minutes ahead of time this might appear unnecessary, but you must remember again that the apology of the Celt is never made for real sins, but merely to establish at once the pleasant relationship which comes from being able to forgive somebody something.

Having dismissed criticism with one diplomatic stroke, he begins to talk, a talk punctuated at times by impatient movements about the reception room of his apartment, by making wild thrusts at an imaginary enemy in midair; by pounding the table, as if it represented the pulpit edge. He has the eloquence of the Celt; he never hesitates for an idea.

"Yes, I have been taking a rest," he says. "I have to break away every little while. Just get out of town and forget everything for a day or two." He takes a bottle of medicine from his pocket, places it on the table, takes it up, shakes it vigorously and replaces it. "You see the doctors have given me some dope medicine to take. I ought to have rested another day."

"There is nothing in the world quite so invidious as work. You begin and little by little you work more and more."

"You have enthusiasm and ambition and the work comes easy. You add another obligation or another ambition to the load as easily as if they were straws."

"You see men and women breaking down all about you; you laugh and say: 'Not for me. I am made of different clay from that.' You go on."

"You notice that one or two familiar faces are gone and you hear that So and So has had heart failure or met with an accident, and still you smile in a superior way. Finally Nature puts in a word. She says, 'All right, old chap, you go right on if you want to, but I stop. Do you understand? I stop.'"

"Perhaps you laugh again, perhaps you do go on after Nature has put in her word of warning. If you do, you do it as your peril."

"You think I am saying this because I have had a day's illness? Not at all. I am saying it because the idea came to me as I was hurrying back from the theatre to meet you here for this interview."

"I know you don't expect me to sit up and say clever things. I believe you want me to express just what is in my mind at the moment; and, crossing the street, dodging two huge automobiles, which nearly knocked me over, I thought: 'What and where are we going? What do we stand for at this moment in the eyes of eternity? When you see a man, disguised behind a pair of huge goggles, hurling himself through space at the rate of a mile a minute, in a machine which looks like a cross between a demon and a spider, what does it signify? When you go a mental step further and realize that this man represents his day and his type, what is the conclusion?'"

"Do you suppose for a moment that God had such a world in view in his great scheme of creation—a world of fendish bits of iron and steel each trying to get nowhere in the quickest time? A city full of men and women whose greatest prayer of thankfulness is uttered because they get across a street without being knocked down?"



"THE EXPRESSION OF REMORSELESS AMBITION."

few people sane who have such points of view. Of course they are not! They are mad, mad as March hares! When I got down to Lakewood and breathed the delicious air, looked at the majestic cathedral pines towering to the

sky felt the repose and serenity of the place I realized that that was life, the life we all ought to lead. Then I came back—back to a madhouse, and it is in the stress of moments like these, moments of contrast, that in spite of yourself you stop and think and question.

"Perhaps in 500 years, perhaps in 5,000, men, wise men, will look back at this time and call it the measles era of creation. That

is exactly what it is, and there is about as much real happiness and satisfaction as there is for the child who is passing through the measles epoch. He will get beyond it and look back to laugh at it and be thankful that it was a childish disease and soon over."

"For the stage what the majority of people seem to want is a locomotive engineer to arrange matters for them. A stage manager who knows his business is not desired. They want noise and a glare of color and electric lights, all red and green and yellow—they are so pretty, you know, like fireworks."

"Once, long ago, I was putting on a musical comedy called 'The Girl from Dixie.' Four weeks I worked hard on the details of that little, insignificant piece, for I wanted it to be real. I wanted to work out the great desire for truth, and I tried my best to infuse a little of the languor and the relaxation of a Southern atmosphere."

"I was laughed at by everybody about

tricks together cleverly to hide the fact that he has nothing at all to say.

"In 'You Never Can Tell' much discussion has been raised in regard to the ending where Ve'nine, after he has gained the girl's consent to marry him, is not elated by the victory, but is, on the contrary, rather depressed as he faces the matrimonial problem which means to every man the loss of his freedom."

"Why should there be any discussion? Simply because people don't know the truth when they hear it."

"It has been one of the accepted traditions of life, just as it has been of the stage, for

what the chorus wanted as well. When they got through there was just about as much Southern languor left as would stock the head of a pin.

"That is why I like Shaw's plays, that is why I play them. Not because they are a fact. They are not a fact. They are destined to endure.

"He is the only man I know who writes with a truthful regard for literary values and dramatic construction. Browning had literary value, but poor old gentleman, he had absolutely no idea of construction.

"The method of procedure of the playwright, the popular playwright, is this. He says to himself, 'The people want sentiment, they want love-making, perhaps some obstructions and a fourth act which ends happily, sending them away from the theatre feeling pleasantly disposed to the world at large.'"

"Shaw differs from the rest in this, that the man has something to say, something real, something valid, something absolutely worth while. He takes the tricks in the trade of the playwright to say that something. He does not simply put the

sentiment in false.

"But to thrust aside that sentimentality to raise ourselves from mental sloth and look at facts squarely and uncompromisingly and make others look with us, that means strenuous work, unremitting labor, but it means success as well. A man should be just as ashamed of making money out of the incredulity of grown up children, as he should be of begging. One is no more disgraceful than the other."

"The stage is cumbered with men and women, all striking false notes and all knowing it, going on season after season playing with the same primitive abilities, never improving, never changing. It is only the mental actor who improves—and he must improve, he cannot help it. Every year who find him a better actor, for the quality of mentality does not stand still."

"But to go back to Shaw. People are always putting him and Ibsen in juxtaposition and asking you to differentiate. I do not know why, except that they are both men who are telling great truths, tearing down sophistries and fallacies, making the public, in spite of themselves, see human nature as it really is."

"Both have the gift of dramatic construction. I consider 'Candida' almost perfect in its construction. I consider 'Ghosts' equally so, but I do think that Shaw

has the advantage over Ibsen in this—that Shaw is a Celt and Ibsen a Norwegian.

"That means that when Ibsen wants to emphasize something he pauses and gives a grunt. Shaw emphasizes with a laugh, and personally I prefer the laugh. I think most of us do; certainly Anglo-Saxons do."

"There are lots of stories afloat about Bernard Shaw, all of them with the same amount of truth that you would expect. The real fact is that Shaw lives the life of a saint. He would be canonized by the Church if he had been born in another age."

"When I say that I mean that he does nothing that his conscience could condemn him for. I believe that Tolstoy is another man of the same type. They are men whose

lives are simple, sincere, with no taint of profligacy.

"Shaw does not drink, he does not take drugs, he does not even take coffee or eat save rarely. He depends on no false stimulant for his inspiration."

"He has often said to me that he found all the excitement, all the exhilaration that he wanted in the Church. A Romanist would know exactly what I mean. There is a stimulus that comes, you know, from relaxation, from absolute repose, if that stimulus for our work the Catholic Church gives us."

have been asked the attitude of the Church toward Shaw, and do not know that it has ever found it necessary to adopt any attitude. Shaw scoffs, as all thinking men do, at many of the tricks and subtleties of the Church resorts to for its children. It does not use them for adults, unless they, too, are mentally infantile.

"We had our dolls, and now we laugh at them, and so the Church provides toys for those who need them—that is all. To go to any other church is like going to see a baby's rattle."

"Next year I intend to bring out 'John Bull's Other Island.' In this Shaw takes a fling at Catholicism, at Protestantism and at several social evils of the day."

"It would be absolutely ridiculous to bring such subjects up in a play unless a man was clever enough to present them in such a way that the people would be entertained for two hours and a half. He has done it. I believe, very successfully, but of course the public will have to decide that for themselves. I have no fear, however, in regard to its popularity, for it is one of the best plays he has done."

"I want, too, to bring out 'Mrs. Warren's Profession' a few months' not for long run. On account of the construction, which I think ranks it next to 'Candida,' it certainly should be well received, although the subject is, perhaps, rather too strongly favored for the average mind."

The interview ended thus: "I would canonize him right up and call him St. George."



ARNOLD DALY AS THE POET IN "CANDIDA."

"Ideals are for children."

"I believe that the men or women who wantonly destroy the ideals of a child, who take away from it the belief in Santa Claus, the fairies and brownies and all those delicious illusions should have their heads deliberately cut off, firmly, without pity or remorse."

"I believe, just as sincerely, that anybody who deliberately panders to the infantile mental development of adults is equally a fault. Responsibility consists in throwing over ideals. They are necessary to the child, they are encumbrances to the man. Face the truth and stop clinging to tooth-rotten beliefs because it is easy and the other is difficult."

"We are all mental loafers. Mark that, mental loafers. We want success, but we want to get it with the ingredient nearest at hand."

"The touch of pathos comes easy to us. Let us use that pathos, we only have to stretch out our hands a little and it is right there, no matter if a

man to believe that he really is happy when he comes up face to face with that great change in his life. It would be absurd to say that he was miserable. He is not, but he is happy?"

"I leave that to the man to answer. I do not believe so. The happiness comes after, when the transition stage has been passed and life has settled down into its routine, but at the moment—booh!"

"It is all on a par with the belief that a man marries the woman he wants to marry and the woman simply sits and waits for him to ask her. 'Nothing of the kind! You know just as well as I do that if a woman did not want to marry a man he could woo her through all eternity and she would not change her mind, and we both know that if a woman wants to marry a man and has any opportunity at all he can't escape.'

"The stage is cumbered with all sorts and kinds of traditions that nobody except men like Shaw—and they are few enough, I can think only at the moment of Ibsen and August Strindberg—have ever brushed aside to look truth squarely in the face."

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## CHILDREN MAKE FLATS PAY.

### IT'S HIS FAMILIES THAT RENDER TENEMENTS PROFITABLE.

Parts of the City Where the No-Children Rule Doesn't Prevail—One Landlord Who Won't Rent to Childless Couples—East Side Tenements the Best Payers.

Notwithstanding the changes in the custom in other parts of the town, it is certain that the most popular moving day in the more thickly populated districts of New York is May 1. One reason doubtless is that in the spring the wanderlust seizes upon tenants unhampered by leases. Therefore there is now great activity in the tenements.

In the eyes of the law all apartment houses are tenement houses. When compared with the imposing, glass plate trimmed, elevator equipped, high priced tenement in the neighborhood of Fifth avenue the populous tenement on the East Side, say, makes a poor showing in looks perhaps; nevertheless any real estate dealer will tell you that when it comes to a question of cash dividends the latter is far and away in the lead.

The reason real estate men assign for this is the unpopularity of big families in the Fifth avenue section and their popularity in the tenement districts, so called. Were it not, in fact, that large families are so fashionable on the East and the West sides of the town many of the older tenements there would have to be pulled down and rebuilt before they would become profitable to their owners. As it is they can't be spared.

They are all needed, and dozens more, to accommodate the population who want to live there.

"Why, then, do you cry against children as tenants?" a real estate man who handles blocks of tenement houses all over the city was asked. "If the cheaper grade tenements pay the highest percentage on the money invested, and all on account of the hordes of children they house the year round, why discriminate against big families?"

"We don't discriminate," he replied, cheerfully. "Every once in a while a story gets out of some woman walking through the streets trying in vain to secure quarters for herself and her brood of young ones, but such cases are big exceptions."

"When they do occur, the chances to one the agent or the landlord knows the applicant to be undesirable for other reasons than the size of her family."

"She may be in the habit of beating her rent, or she may be quarrelsome or intemperate."

"So far as this firm is concerned, we make no objection to children in renting our low priced flats and suites in the cheaper grade tenements. In the higher priced tenements I should have to draw the line at a family of six or eight small children, say, did such families ever apply—but they never do."

"Persons who are able to pay a high rent don't include half a dozen small children in their family. They often do include, though, one or two little dogs. The dog is a more trouble than all the youngsters put together."

"Occasionally an owner of a flat house makes a rule against dogs and I try to carry that out. But when a childless couple loom up, willing to pay a large rent and sign a long lease provided they can bring along a couple of toy dogs, the sweetest thing in the world is to draw the line at all, that owner generally forgets the rule, and so do I."

"No, it is not true that children are not welcome to the tenements—at least, I have not run up against anything of that sort."

Another agent, who looks after considerable tenement property on the West Side, was less emphatic on this point.

"Naturally, it would be impossible to refuse all persons with large families, and I know this better than the owners of tenement houses," said he. "But this is how the owner comes at me: 'Keep your weather eye open for a few more small families' he says. 'Really that last bill for repairs was pretty steep, you know. Every few little if you can on the number of children.'"

"Therefore the next day when a woman with six children applies, I put her off with the excuse of having given the refusal of the rooms she wants to some one else, and one hour later maybe rent them to a couple with two children. But had the landlord not been in prodding me probably the woman with six children would have got the rooms."

"Stripped of romance, here are a few facts in connection with the small fry I deal with, which may explain perhaps why children are not widely popular with all property owners. Just by way of amusing themselves they break off door knobs, pull out front door bells, fill the speaking tubes with mud, cut sills in the hall oil cloth, and when other diversions grow stale go on the roof and chop holes in the tin with a hatchet."

"The other day a janitor's boy walked in here and announced he had broken three panels in the basement door."

"When I went over to the place later in the day I discovered in a hallway of one of the houses I look after two youngsters, one with a kitchen knife, the other with a broken peancker, deliberately gouging panels out of the stair oilcloth."

"While I was calling on a tenant yesterday I saw a small boy cutting his initials into the wood of the window sill, his mother calmly looking on without a word. Of course, in nine out of ten cases parents are much to blame for their children's actions. Not one mother in twenty I meet has the least idea how to bring children up properly; but that doesn't alter the case any."

"No, the woman whose children cut holes in the woodwork of her apartment doesn't expect me to keep the holes patched up,

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but the next tenant does insist that the place shall be made over before she moves in; and although big families don't move so often as smaller ones, at the same time there is more or less of a shake-up in the tenements once a year.

"At any rate, halls and stairs and the front door must be put in presentable condition about once a year."

"What is the average annual cost of repairs in a double five story tenement?" the agent was asked.

"Anywhere from \$200 to \$300. Including taxes, the cost of maintaining a tenement of this class may go as high as \$550 a year."

"And in spite of this tax does the property pay a bigger percentage than the well equipped, more centrally located?"

"Yes, and better than most office buildings, which are popularly supposed to be a sort of get-rich-quick age you know."

"The money making possibilities of large families for the owners of low priced tenement houses were emphasized by John Monaghan, a real estate dealer and builder in the Bronx, who recently gained fame by letting it be known that childless couples or families of adults need not apply for accommodations in his new two story brick tenement house, with a frontage of fifty and a depth of seventy feet. When its present owner got possession, he ran a partition from top to bottom, and fitted up each floor of both houses with housekeeping quarters to accommodate a separate tenant."

"Of the six families now occupying the premises none is without children. One family leads off with nine children, all under fifteen years, and another has eight. The other private dwellings are being transformed by Monaghan into apartment houses, and on the corner of 160th street and the year two five story brick buildings will be put up by him for the accommodation of families with children only. The average rent of the apartments in the Monaghan houses is \$14 a month for six rooms."

"It is a big mistake," said Mr. Monaghan, when approached on the subject, "to make me out a philanthropist, fitting up houses out of pity for the mothers of big families who find it hard to get living quarters elsewhere. I'm nothing of the sort."

"I am not in this business from charitable motives, but simply because there is money in it. I long ago found out that a family which included a lot of children was the best paying tenant a landlord could have."

"The man with a half dozen or more children can't afford to move often and he isn't apt to want to move at all on account of his children wanting to go on attending the same public school. Then such tenants don't want their rooms tramped up fresh every few little if you can on the number of children."

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and smites the servant of the High Priest to warm applause, and then the innocent prisoner is hurried from the stage. St. John, with the traditional long, dark hair and gentle face, pleads with the Scribes in vain, and then St. Peter has a word with them and receives the reward of vigorous applause."

Then comes the trial before Pilate, and the scourging. In the latter scene Mary Magdalene came in, with a dense mass of hair streaming over her shoulders, to protest against the cruelty of the punishment. From that point the play proceeded rapidly to the scene of Golgotha amid the increasing interest and attention of the audience, who sat for three hours with no signs of impatience save when the waits between acts were overlong. It was not a peasant audience, nor was it a very poor audience, but, in spite of the fact that the men smoked and the children silt on the sidewalk floor between the acts, the play was received with much the simple faith and enjoyment that characterize the Holy Thursday crowds in Italy."

Nobody was disturbed by the fact that the background of the scenes in and about Jerusalem showed an unmistakably Egyptian foliage with the pyramids in the distance, and nobody was offended to discover that the scene of the Last Supper was two or three short of disciples."

The Passion Play was given as a benefit for G. Chiaravallotti and G. Piers, each of whom took several roles. Edmondo de Pascale, a young man with the smooth face and characteristic features of the comic actor, was general adviser and also a conspicuous participant."

Several hundred prosperous looking Italians saw a Passion play on the eve of Good Friday at Manhattan Lyceum, in East Fourth street. The title of the play was 'La Passione e Morte di Gesu Cristo.'

It was given for the first time in New York, perhaps for the first time in this country, but the play has been a traditional performance on Holy Thursday in Italy for centuries, back to the time when the drama was in the hands of the Church and used for teaching the New Testament story."

As given in Italy the Passion play sometimes has odd and startling accompaniments. Even a ballet is occasionally introduced, and whatever the actors choose to put into the play is accepted in good faith."

Tradition, however, is pretty rigidly adhered to in the accompaniments of the drama. The audience at Manhattan Lyceum accepted the whole thing in good faith, and the men mostly smoked through the performance. No drinks, however, came from the barroom hard by."

When the curtain first rose it was upon the prologue, a scene in which a company of horned fiends in red roses through the floor from the traditional place of their kind and danced about their infernal chief while he announced with diabolical delight the details of the tragedy about to be performed."

After the fiends had disappeared hellward amid fireworks and sulfurous smoke the play went on for six acts to the evident satisfaction of a patient audience. *Caiaphas* and his fellows first plotted the arrest of Christ.